

ALUMNI JOURNAL

1975-1976



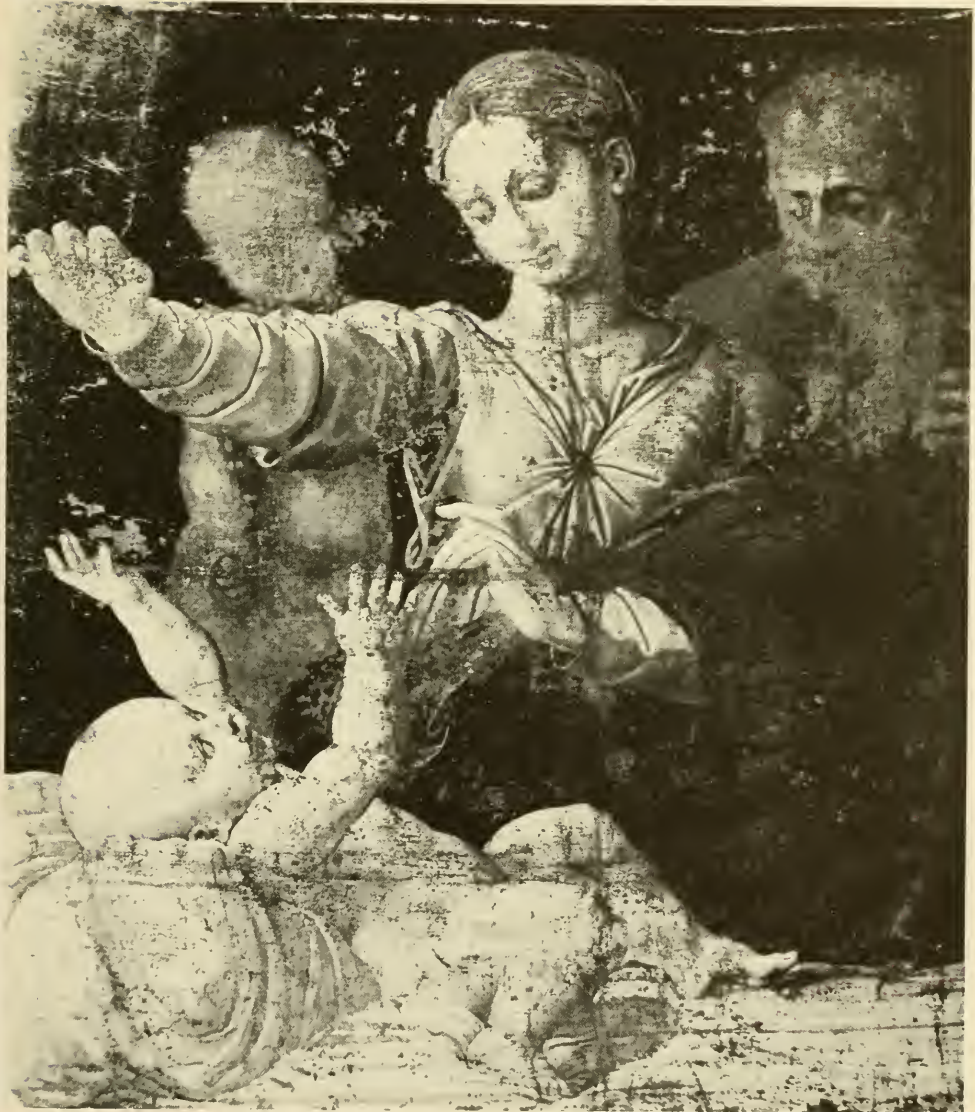
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NOVEMBER, 1975

The Ohio University

ALUMNUS MAGAZINE



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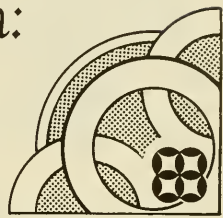
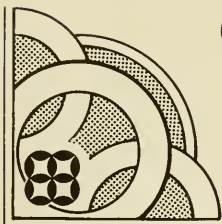
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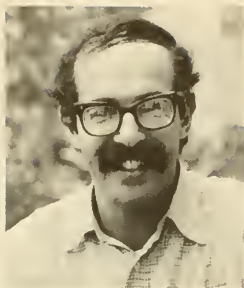
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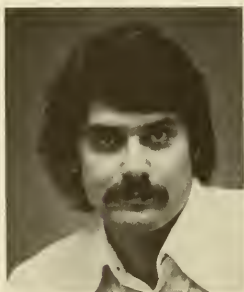
The Ohio University School of Radio-Television: A Success Story

by Robert Fox and Dave Green





Robert Fox received an MA in English from Ohio University in 1970 and has taught English at Ohio University and at Rider College in New Jersey. Since 1973 he has been assistant editor in the Ohio University Office of Publications. His poems and stories have been appearing in print since 1964, with reprints in several anthologies. He and his wife Susan farm about 70 acres of land near Athens and also run their own small publishing company, Carpenter Press.



Dave Green, a graduate student in the School of Journalism, is job-hunting while completing the thesis requirement for a master of science in journalism degree. He received a BSJ degree from Central Michigan University in 1971. A former writer for the information offices at Central Michigan and Eastern Michigan universities, Green also reported for several newspapers including the Duluth (Minn.) News-Tribune. He was a graduate assistant in the Ohio University College of Communication and is a member of the Public Relations Student Society of America and of Sigma Delta Chi, Society of Professional Journalists.

The rolling hills of rural southeastern Ohio seem an unlikely setting for career preparation in the electronic media, but such is the case with the Ohio University School of Radio-Television, one of the nation's noted broadcast education institutions.

The history of broadcasting at Ohio University began at 7:30 p.m. on December 15, 1942, when a handful of students presented a 30-minute radio program of music, news, and drama. The program was broadcast by a six-watt carrier current station in the Ewing Hall balcony. Only the residents of Lindley Hall across the street were able to receive the initial transmission.

From this modest beginning, as a minor part of the School of Dramatic Arts and Speech, broadcast education at Ohio University has evolved into the School of Radio-Television, the largest in Ohio and among the largest and most prestigious in the country.

Following the end of World War II, course offerings increased and the radio curriculum began to develop as the new discipline grew in popularity. In 1949 an FM station, the first in the state and the third in the country, went on the air. By the early 1950s students were able to select from a variety of courses and apply radio principles in laboratory work.

An AM operation was added in 1957 and the first televised program originating from Ohio University was broadcast in January, 1963. Another significant step was made in 1968 when a separate School of Radio-Television was established in the newly created College of Communication. There are now more than 600 undergraduate and graduate students enrolled in the school and the Broadcast Education Association ranks the program as one of the best in the country for both undergraduate and graduate education.

Dr. Roderick Rightmire, director of the School of Radio-Television since 1971, offers three main reasons for the program's success—faculty, curriculum, and opportunities for practical experience. "We have a diverse and highly competent faculty, each of whom possesses a great deal of professional experience in the field," Rightmire said. "The curriculum, both undergraduate and graduate, is broadly based and attempts to serve a wide variety of interests. Every effort is made to provide students with a wide range of practical experience together with a strong liberal education. The Telecommunications Center provides opportunities for students to gain extensive practical experience in the University's three broadcast stations—Woub-AM-FM-TV."

Rightmire, who is currently president of the Broadcast Education Association, says that one of the unique features of the curriculum is a strong emphasis on the business aspects of broadcasting, including courses in management, broadcast economics, and sales. He credits the development of this thrust of the curriculum, in part, to the influence of former faculty member Robert Coe, who retired from the University in 1973. Coe, active in broadcasting almost from its inception, came to Athens after retiring as vice president in charge of station relations for ABC Television. Following Coe's retirement, the School of Radio-Television continued to include among its faculty people with the expertise to teach the business aspects of broadcasting.

Four sequences are available for undergraduate selection. In addition to management/administration, the student may elect

to concentrate in production, with an emphasis in the creative aspects of the media, electronic mass communication which is concerned with research and an understanding of the theory and social impact of mass media, or a flexible self-directed sequence. The self-directed option is open to the student who demonstrates a high level of professional or academic achievement and who seeks an individualized course of study.

The school also provides students with practical experience in commercial broadcasting through an internship program. The applicant chosen for the internship spends one academic quarter working at a broadcast station or a firm in a major Ohio market, in New York, or in Chicago. The student may earn up to 12 quarter hours of credit and may receive a stipend from the participating organization as well. The internship also is an opportunity for the student to make contacts within the industry, often leading to future employment.

The graduate program offers the master of arts degree in radio-television and the doctor of philosophy degree in mass communications. In building a course of study, the graduate student may choose coursework offered in the other schools of the College of Communication (Hearing and Speech Sciences, Interpersonal Communication, and Journalism). A student may select a minor area as well as elective courses from the graduate programs of the other colleges within the University.

The graduate program provides an opportunity for intensive study of a particular communication field. The student decides, with the help of a faculty committee, upon academic and career goals and patterns the program of study accordingly.

Finally and also very important to the school's success are the facilities in the Radio-Television-Communication Building. Built in 1968 at a cost of \$4.7 million, the seven-story structure includes the classrooms and offices of the School of Radio-Television, and the Telecommunications Center among its occupants.

Students in performance and production classes have the use of studios which are reserved solely for academic use and are open 16 hours a day. The academic complex for radio consists of two fully equipped control rooms, a production studio, and a large classroom/studio. Television performance and production courses are held in studios reserved primarily for that purpose.

The Telecommunications Center and the School of Radio-Television work together in providing practical experience for students. The Telecommunications Center, which includes WOUB-AM, WOUB-FM, and WOUB-TV, and an instructional TV unit, is managed and supervised by professionals who rely on student staffing in all aspects of the broadcast operation.

WOUB-AM operates at 250 watts and covers Athens County while the coverage of the 50,000-watt FM operation includes 47 counties in southeastern Ohio, western Kentucky, and West Virginia. Both stations are affiliates of the American Broadcasting Company Information Radio Network and National Public Radio.

WOUB-TV is a member of the Public Broadcasting Service and the Ohio Educational Television Network. Since WOUB-TV

Cuing a record for WOUB.

PHOTOGRAPH BY CAROLE RAE LEVINGSTON



A call-in program aired over WOUB.



Master console for WOUB-TV.



Academic situation in which students plan and produce an entire TV show for closed-circuit viewing.



PHOTOGRAPH BY JEFF FRIEDMAN

is the only television station in southeastern Ohio, the station's diverse programming reflects the needs of its audience which includes Ohio and West Virginia counties.

Some university stations do not use students and are staffed entirely by professionals, but the Ohio University operation is a leader in the number of ways students are employed, and is cited as a model nationally. The laboratory experience at Ohio University is a very real one, for the student has an identifiable mission as part of some aspect of the operation of the Telecommunications Center.

In addition, students may also work in the entirely student-operated radio network, ACRN, which has offices and studios in the Radio-Television-Communication Building. ACRN—All-Campus Radio Network—is one of the country's largest and most successful student-run commercial networks. In addition to its service to the University buildings, it is heard off campus through the FM feed of the local cable TV system.

Another type of experience is available through the Broadcast Research Center directed by Dr. James Anderson. The center, in operation since 1963, is contracted by government and educational agencies as well as by commercial broadcasters to conduct a variety of research projects.

Selected students are given the opportunity to assist in, and in some cases conduct, investigations for the center's clients. In addition to the experience, the student may receive credit through a graduate research internship.

Examples of projects undertaken by the center include a study of newspaper ownership of radio and television stations to determine what effect cross ownership has concerning news presentation. Another study involves the creation of a curriculum to assist grade school children in developing analytical skills in viewing television programs. Such skills would help neutralize potentially negative effects TV viewing can have on some children.

To supplement the educational experience, many leading figures from within the broadcast industry are invited to the Athens campus each year as guest speakers. This series of lectures has proven to be a valuable part of the learning experience and includes such individuals as Richard Wiley, chairman of the Federal Communications Commission; Jack Thayer, president of NBC Radio; and Charles Kuralt of CBS News.

The radio-television student, because of the reputation of the school, has numerous opportunities for job placement. One placement service offered by the school is a resume and audio tape exhibit at the annual convention of the Ohio Association of Broadcasters.

Once the graduate becomes a professional, he or she is also a field contact. One such alumnus is William Patterson, a 1962 graduate who is the editorial and news director of WTVN Radio in Columbus, Ohio. He occasionally returns to Ohio University to speak to radio-television classes and has hired several OU interns. The WTVN news team, under the direction of Patterson, has won 20 major broadcast journalism awards including seven national honors.

"I believe the on-the-air experience the OU student receives is valuable," said Patterson, past president of the Central Ohio

Chapter of Sigma Delta Chi, Society of Professional Journalists. "Many other schools give students very little real experience and consequently the students are not as well-prepared as they could be. I would say OU has the number-one radio-television school in the midwest."

Another alumnus, who has different reasons for giving Ohio University a high ranking, is Rolland Johnson. Johnson received the PhD degree in mass communications in 1971, and is currently an associate professor at Indiana University where he teaches and conducts broadcast research.

"I was very happy with the education I received," Johnson said, "I would rank the graduate program among the top five in the country. I received an excellent combination of broadcast economics and management, and work, with Dr. Anderson in the research center."

Eric Land, Mike Neff, and Mark Biviano are three recent graduates who credit the combination of classroom instruction and work experience in preparing them for jobs.

Land, who won several honors including a Sigma Delta Chi Award and the Jessie and Ruth Zousmer Award for his undergraduate work with WOUB, had an internship with WCPO-TV in Cincinnati the summer before his senior year. Two days after his graduation in 1973, he started work with the Cincinnati station and is now an account executive.

"I feel fortunate to have attended OU," Land said. "I received a broad background in management and sales and I believe this really helped me. I started as a news man with WCPO but because of my background I could make the switch to sales."

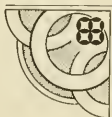
Like Land, Neff was honored for his undergraduate work and started his career two days after graduation in 1974. He is an assistant production director for KDKA radio-TV in Pittsburgh.

"I selected Ohio University because of the reputation of the radio-television program," Neff explained. "I was not disappointed. I received more than just a lab experience and I could tailor my program to meet my career goals. I would say I was well-prepared when I left Athens."

A winner of the 1975 James D. Shouse undergraduate award, Biviano is now an account executive with radio station WSPD in Toledo. He credits his production and announcing experience with WOUB, an internship, and the field contacts maintained by the faculty in assisting him to secure his position.

Women are becoming increasingly involved in all aspects of broadcasting. Jessica Minyon, for example, a 1972 graduate who had been active with WOUB and ACRN, is currently a production assistant for an hour-long local talk show on KDKA-TV in Pittsburgh. She believes a broad background is most helpful for the successful radio-television graduate and suggests coursework in areas that can be applied in future radio-television positions.

With a reputation for successful graduates, student recruitment is not a problem for the Ohio University School of Radio-Television and the school seeks to maintain the quality of its programs. The field of broadcasting is changing and growing with new opportunities for well-trained and educated individuals. The school is attempting to keep pace by preparing students for meaningful careers in radio-television and related fields. ☞



Mike Neff, '71, editing WOUB tapes.



PHOTOGRAPH BY JEFF FRIEDMAN

Studio for ACRN, student-run All-Campus Radio Network.

PHOTOGRAPH BY HARRY SHAVELY



A Find of Staggering Dimensions

by Barry Katz



For years the Ohio University Study Abroad programs have been very well-known on campus for the unique opportunity they provide for students to experience foreign cultures firsthand. Easily overlooked is the concomitant enrichment they furnish the faculty. For an associate professor of comparative arts specializing in the art of the Italian Renaissance abiding but briefly in Italy, and particularly in Florence, is enough to revivify the spirit and to get the juices flowing. But my last sojourn as director of the Study Abroad Program in Florence, in the spring of 1973, led to one of the most exciting experiences anyone in my field could desire: the discovery of a lost masterpiece of one of the Old Masters. One would normally expect such a find to come about as the product of close, esoteric research—the laborious probing of museum storerooms, church records, archival minutiae, etc. In this case the revelation was so casual as to more truthfully be ascribed to politeness and blind luck.

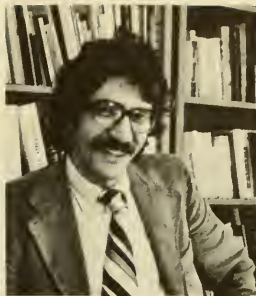
Within a week of my arrival in Italy that spring I had the good fortune to run into and renew the acquaintance of one of my former Ohio University students, Sanford Shaman, BFA, '68, who was then in Florence completing graduate work in art restoration. One evening at his apartment he introduced me to his friend, Steve Tatti, another displaced American studying in Italy. Steve immediately touched off conversation with an earnest entreaty: "You know, you really ought to meet my landlady.

She has a Raphael hanging in her living room. Says it's been in the family for centuries." To which I nodded and politely responded, "Oh, is that right?"

If I seemed a bit casual about the declaration it was because every elder Florentine with social pretensions (especially those who have to take in boarders) claims to own a painting by a Florentine Old Master. Such claims are made even if it's only by Rosai, a grossly inept painter on the periphery of the Futurist movement after World War I—clearly third-rate but, for some inexplicable reason, a favorite of local widows. Anyway, Steve seemed a pleasant sort, if a bit naive, and as one thing led to another, and one glass of Chianti to another, I eventually agreed to take a look at the painting.

I thereupon forgot the incident, and though I ran into Steve now and again, we never broached the issue. You can imagine my surprise when he burst in upon me at the Kunsthistorische Institut some weeks later, with a large color photograph of his landlady's so-called Raphael in hand. Mostly to get him off my back, I told him I would try to find some time to look into the matter. But I warned him that this sort of thing is really quite involved and difficult to pin down with any high degree of accuracy. And anyway, it would probably take a long time, even if the results were positive.

Within ten seconds of examining the photo it was clear to me that 1) this probably *was* a Raphael and 2) I had seen it before.



Barry Katz, associate professor of comparative arts, developed the Ohio University Study Abroad Program in Florence, Italy, and has served as its director several times. His work at the University is primarily with the doctoral program in the Department of Comparative Arts. Mr. Katz has numerous journal articles and reviews and a book to his credit; he has delivered papers and chaired sessions at many professional association meetings. His nonprofessional pursuits include gardening and sports.

Within the hour the pieces were already falling into place: Here was a new claimant to the title of the authentic *Madonna di Loreto* by Raphael, opening anew a centuries-old game of "Button-button, Who's Got the Button?"

The *Madonna di Loreto* is a well-documented painting of the Holy Family done by Raphael about 1509. It is mentioned by two 16th-century sources—Giorgio Vasari in his *Vite*¹, and the *Codice Magliabecchiano*². About all that is known beyond this is that the painting graced the church of Santa Maria del Popolo in Rome until sometime near 1600, when it mysteriously disappeared. From the beginning of the 18th century, painting after painting has materialized, each with some degree of merit, for which the claim of authenticity has been made³. The most notable pretenders, in a list that now numbers well over 20, are those in the Louvre; the Musée Condé in Chantilly; the Pierpont Morgan Library in New York; and the collection of J. Paul Getty, Guilford, Surrey. For one reason or another, none has won general acceptance as the autograph Raphael, leaving the original among a select list of masterpieces long of high regard and even of considerable art historical importance, but known only through the reconstructive process of comparing and evaluating copies.

A quick comparison revealed this painting to be of similar size, format, and color as the known copies. It measures 1.03 meters by 0.865. The motif is of the Madonna gently raising a veil from the playful Child, while the young John

the Baptist (left) and Joseph (right) look on. The physical condition is only fair, as successive cleanings in the past have seriously effaced the paint in the left-hand area and have produced cracking throughout.

Stylistic analysis indicates the facial type of the Madonna to be very similar to that of Raphael's at this period. A comparison with *The Aldobrandini Madonna* (National Gallery, London) of 1509-1510, for example, reveals the same eyes, head, and nose. The chin is extremely convincing, not only in its shape but in the modeling and the shadow beneath it. The mouth is a bit longer than that of the Aldobrandini, but of the same peculiar shape. The head also resembles that of Justizia (Justice) in the Vatican Stanza della Segnatura, decorated by Raphael at this same time. Further, the freshly inventive pose of the Christ Child is closely related to several of Raphael's preliminary drawings housed in the Musée Wicar in Lille and the British Museum in London⁴.

By now I was a bit excited, but the clincher came later. The laboratory analysis verified the 16th century date of the painting. Analysis of this sort is done through such means as x-ray. In the same vein, chemical analysis of the paint will reveal particular substances which were not known in a given period or which had been superseded by other products. The structure of the canvas and chemical tests to show its age are other ways of pinpointing the age of a painting.

1. Giorgio Vasari, *Le Vite de' più eccellenti Pittori Scultori ed Architettori con nuove annotazioni e commenti di Gaetano Milanesi*, IV, 1879, 57.
2. *Il Codice Magliabecchiano*, C. Frey, ed., 1892, p. 128.
3. For a fairly thorough run-down of the documentation of the painting see Alfred Schaff, "Raphael and the Getty Madonna," *Apollo*, LXXIX, 1964, 114-121, as well as Eitpold Dussler, *Raphael, A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*, London, 1971, pp. 27-28.

4. Oskar Fischel, *Raphaels Zeichnungen*, vol. VIII, Berlin, 1941, nos. 350 and 351. See also A. Pouncey and I. A. Gere, *Italian Drawings in the Department of Prints and Drawings in the British Museum: Raphael and his Circle*, I, London, 1962, 19-20.



Further work is, of course, still necessary if one is to convince the professional community that this is in fact the original *Madonna di Loreto* and not some closely dated copy. Right now the biggest thing working against me is Steve's landlady. In my report to her I felt it only fair to mention that her painting could possibly be one of the two copies of the original done by Bastiano da Sangallo, as mentioned by Vasari⁵. Bastiano was a minor Florentine painter, designer, and architect who worked in Rome from about 1508 to about 1515, first with Michelangelo on the Sistine ceiling and then with Raphael in the Vatican stanze. Unfortunately, little of his work of this genre is extant, so it is difficult to formulate a comparison. Rather than being depressed by this possibility, the landlady beamed and said, "Per Bacco! There are lots of people with Raphaels, but who's got a Bastiano da Sangallo!!"

The sad part of the story is that no matter what the exact provenance of the painting, it is now too valuable for the dear old woman to keep. As much as she may like it, and as proud as she may be of it, an authentic Renaissance painting such as this, even if merely one of numerous copies of the *Madonna di Loreto*, is today worth tens of thousands of dollars. And if enough people become convinced that it is indeed by Raphael's hand, it could easily jump to half a million dollars. Meanwhile, the owner cannot afford the necessary insurance and security measures and, in fact, would really prefer all that cash. For this reason (as well as the peculiar tax laws of Italy), she is attempting to retain her anonymity and quietly sell the painting through an agent.

As for me, I'm busy watching the sales announcements. In today's world of situation ethics and relative esthetics, there's no surer way of knowing you've been right than to watch someone else back up your claim with \$500,000. 🐸

5. Vasari, Milanesi, VI, 437.



Study Abroad

Study abroad programs take a variety of forms at Ohio University, as several articles in this issue illustrate.

Perhaps the best-known are the spring quarter programs administered by the Department of Modern Languages in France, Austria, Spain, and Mexico. Courses are taught in the target language, but enrollment is not limited to language majors. Sixteen hours of language classes provide the equivalent of the second year of language instruction or advanced coursework on campus. With the aim of total immersion in the target language, students are lodged with local families. Participants have the added benefit of perfecting their pronunciation and grammar, and they gain firsthand knowledge of the customs and mores of the host country.

Within the Department of Comparative Arts a program of comparative studies in the fine arts and culture of Renaissance Florence is offered in Italy during the spring, when the museums are relatively free of tourists and the art studios are still in session. The program is centered in Florence, with side trips to Rome and Pisa. It is open to any student of sophomore standing or above who meets the academic requirements. The program is intended to provide a concentration of comparative studies, especially of the Renaissance. Dean Lin of the College of Fine Arts hopes eventually to be able to extend the program to art centers in Africa and the Orient.

The foreign correspondence internship and one-of-a-kind courses such as the London theater trip help expand the Ohio University campus to worldwide dimensions. They give students extraordinary experiences as part of their regular education. In most cases the students pay the normal fees, plus room and board. In addition they pay their own transportation to and from the overseas destination, and sometimes a small program fee is charged. University faculty members who accompany the programs are paid their usual salaries for the quarter and provide their own housing and transportation.

INTO THE CORNUCOPIA: TEACHING THE OHIO UNIVERSITY WRITERS

PHOTOGRAPH BY HARRY SNAVELY

9



Cliff Robertson and Daniel Keyes (r.), with a mouse from the movie *Charly*, based on Keyes' *Flowers for Algernon*.

One of the largest repercussions of the revolution in education which occurred in the late 1960s and early 1970s in America was a heightened awareness of the pedagogical value of local resources. The idea of teaching a college course with a textbook alone seemed increasingly restrictive. At Ohio University, professors in a large variety of disciplines, but particularly those who volunteered their services to the Residential/Experimental College, began relying more heavily than ever on local resources in and around the Athens area. They conducted field trips, discovered alternative educational

and artistic experiences, and carried on economic experiments that brought students and teachers into greater awareness of their immediate cultural and collegial environment.

The spirit of that experimental attitude pervaded our thinking when, in 1973, we began discussing the possibility of establishing a course in the English Department which would use as its subject matter the enormous output of imaginative writings by the eight diverse and talented authors in our Creative Writing Program. The course we envisioned would be singularly different: neither a creative writing course, nor a

by Robert DeMott and Carol Harter

Robert DeMott is an associate professor of English. He was born in 1943, and educated in Connecticut, Massachusetts, and Ohio (PhD from Kent State in 1969). He has published numerous articles, essays, and reviews on 19th and 20th century American literature, as well as two books. He won the Outstanding Graduate Teaching Award at Ohio University for 1974/75.



Carol Clancey Harter earned her PhD in English and American literature from S.U.N.Y., Binghamton, in 1970. She has been an assistant professor of English at Ohio University since 1970, teaching both graduate and undergraduate courses. She has published extensively in American literature and earned the Graduate Teaching award in English. Though she still teaches on a part-time basis, most of her time currently is taken up by her duties as University ombudsman and interim affirmative action officer. She assumed this position as arbiter of grievances within the University in 1974.



traditional historical, generic, or thematic literary course, but instead a careful investigation, using a variety of approaches, into the fictive work—the poetry, short stories, novels (from among the 22 published by our writers), and drama—supplemented by personal appearances by each of the writers. We imagined an intellectual package in which students would be presented the unusual opportunity to read and discuss a large selection of work done by writers who are locally available to them as artists, teachers, and human beings. The intellectual and artistic possibilities inherent in that exchange could be invaluable and profitable for students and teachers alike because it would combine aspects of the creative writing course and the traditional English course, as well as provide illumination into the mysteries and glories of the creative process itself. We believed, and our subsequent experience bore out this conviction, that a unique and innovative teaching situation could be created in which, for example, questions of the relationship of art to life and the identity of writers with their fictional characters, as well as more focused technical problems (authorial voice, style, tone, and form), would be examined in an immediate and perhaps more meaningful way by each student. Coming to grips with a writer's work in a traditional English course is one kind of valuable experience; confronting a work and being confronted by its writer is a special experience which places the study of literature in another dimension.

By spring quarter 1974, we had presented our proposal to Dr. Frank B. Fieler, then chairman of the English Department, and it was met enthusiastically. Professor Fieler proved an indefatigable advisor. Through his support and initiative, and through the good offices of Dr. Robert Wieman, associate dean of University College, we received a \$2,000 grant from the Undergraduate Teaching Fund and a \$2,000 grant from Educational Services. We used the money to underwrite a 300-page anthology, *From Athens Out: The Fiction, Poetry and Drama of the Ohio University Writers*, which we supply without cost to each student, and to produce four 30-minute programs in which a writer is interviewed on videotape by one of us and is shown, on film, in his everyday domestic and artistic milieu. With the help of Leon Smith, Mary Jo Manly, and others in the Department of Instructional Radio/Television, these programs (on Horace Coleman, Hollis Summers, Jack Matthews, and Walter Tevis) were completed in early 1975. The programs have been used in our course as a prelude to the writer's appearance and as a substitute on the

rare occasions when the writer is not personally available. Three more programs are slated for completion in 1975-76 and during that year the programs will all be available to local viewers through WOUB-TV, channel 20.

After countless hours of preparation, the course was first offered as English 369, The Ohio University Writers, during winter quarter 1975, with an enrollment of 60 students. It was repeated in spring quarter 1975, with 75 students, at least 30 more having been turned away because our classroom simply could not accommodate so many.

II

An accurate barometer for measuring the creative atmosphere of any literary community is the number and health of little magazines and presses of limited subscription which publish contemporary work. The Ohio University/Athens area is distinguished by the presence of *The Ohio Review*, *Mundus Artium* (a journal of international literature and arts), and *Sphere*, the University's undergraduate literary magazine. In addition, *The Back Door*, *Stump*, *Lotus*, and Robert Fox's Carpenter Press also testify to the vitality and energy of local writers and editors, most of whom have had close contact with Ohio University's Creative Writing Program at one time or another. In recent years, the "Voices" format (sponsored by the English and Creative Writing departments) has had a lively



James Norman Schmidt



Hollis Summers

and interesting history: writers from all over the United States have visited the campus to read their work, meet with students, and, in some cases, be interviewed for *The Ohio Review* which has established itself as an important journal of contemporary writing. The list of visiting writers is impressive, ranging from Robert Penn Warren, Herbert Gold, and Joyce Carol Oates to Robert Bly, James Wright, John Logan, and a host of others. Some, like Gold, Harry Petrakis, Carolyn Kizer, Dabney Stuart, and British writer James Kirkup, have taught at Ohio University for a quarter as McGuffey

Lecturers or Morton Professors. Others, such as poets Jon Anderson and Norman Dubie, have taught complete academic years, while poet Stanley Plumly, who won the Delmore Schwartz Poetry Award in 1974, taught at Ohio for a number of years before leaving to teach at Iowa.

From professors to graduate students, writers at Ohio have achieved both popular success and critical acclaim. Walter Tevis and Daniel Keyes are known to thousands of readers through their novels, *The Hustler* and *Flowers for Algernon*, respectively, and especially through films made from those books, *The Hustler* and *Charly*. Norman Schmidt (James Norman), author of 20 books, published a best seller in 1957, *Father Juniper and the General*, which was chosen as one of the year's ten best novels by the *New York Times*. Jack Matthews, presently one of the most prolific members of the group (he has published five novels, four of them since 1970, and over 200 short stories and poems), was the recipient of a prestigious Guggenheim Fellowship for 1974-75, and Hollis Summers, a master writer of fiction and an accomplished poet (six novels, five books of poetry) was a National Endowment for the Arts Award winner in 1975. Wayne Dodd, editor of *The Ohio Review*, published a handsome chapbook of poems in 1974 and has a new novel forthcoming. Of Cosmo Pieterse's seven books, the latest is a collection of poetry and drama published in 1974. Horace Coleman is gaining increasing recognition as his contribution to a recent *Iowa Review* collection of black writers and his reading at colleges and high schools testify. Graduate students fare well too. David Jeddie Smith, a PhD candidate, will have his third book of poetry published in 1976 and has recently published several poems in *The New Yorker*. Michael Waters, just beginning his PhD, has had a first book of poems published this year. Others, such as Robert Perchan, Charles Naccarato, and Bin Ramke, have had chapbooks printed, while the fiction, poetry, and drama of William and Barbara McMillen, Steve Conkle, and Kathy Mangan have appeared or been performed in a variety of places. Students who graduate with the BA in creative writing are amply prepared to do further work at prominent writing schools such as the University of Iowa and the University of Arizona. The point here is obvious, but nonetheless important: much of the credit for creating an atmosphere conducive to literary exchange should go to the creative writers at Ohio University. At all levels they have encouraged and fostered a high degree of literary, as well as critical, intelligence, and, as a result, good writing has flourished.

It is difficult to imagine then, that teaching a course on the works of our own prolific Ohio University writers could be anything but pleasurable. And most of the time it is a pleasure: Walter Tevis delights with his memories of the ordinary little man grubbing a cigarette on the set of *The Hustler*, a little man who turns out to be Paul Newman; Norm Schmidt casually recalls Hemingway's raucous parties in a hotel under constant bombardment in Civil War Spain; and Horace Coleman creates thoughtful silences with his poems and recollections of being a black American soldier in Vietnam. But a surprising number of difficulties and misconceptions—totally unanticipated by us—filled the early days of our course with unexpected and sometimes ironic situations.



Horace Coleman



Walter Tevis

Like the evening when a very serious and well-meaning student asked to speak to us in private consultation after class: could we, she asked, possibly tell the writers to reread their stories and novels before they visit our class? She was disturbed that they were sometimes unable to remember the minute details of their own work. Needless to say, we were not particularly enthusiastic about that task: asking a busy teacher/writer (who is frantically trying to find the time to finish a new novel or a book of poems) if he would please do his homework, reread his own work, was a prerogative we were not quite willing to assume. So we tried to explain why writers often do not care to reread their work of five, ten, or 20 years ago. Unlike us, students of literature, the writers are free of that work now.

In fact, our students often found it surprising that we, the instructors in the course, were more expert at discussing the intricacies of the works we were studying than the writers were themselves. Our students were often shocked to discover that all writers abandon their work when, for them, it is completed. Unlike critics and teachers, writers move relentlessly forward, gliding ineluctably into the future of newly

imagined art; teachers and critics are, by definition, continuously engaged in understanding the products—the past of the artistic process, even if that past occurred as recently as last week's *New Yorker*. Perhaps our students now know something about the processes of creativity, of time, and of the function of literary criticism and study that they would not have learned as palpably in traditional courses.



Wayne Dodd



Cosmo Pieterse

PHOTOGRAPH BY CHARLES DUTKIEWICZ

Another initial difficulty we had was to convince students that we were not simply offering a local circus of visual and auditory delights. Reading our original syllabus, the prospective student saw that writers would be coming to class regularly to discuss their work with us; we would also be showing two successful films made from two well-known novels; in addition, we were writing and making four television programs in which the writer's milieu was being filmed in glorious color and in which he was to appear and be interviewed. The reading list was substantial, but that seemed a small obstacle to the bedazzled student, eager to "rap" with sophisticated writers. We know now, of course, that it was no small wonder that eight or ten of our 60 students that first quarter howled with frustration and anger when we gave them a vigorous midterm examination, conducted our classes by insisting on sophisticated literary analysis, and evaluated them on the skill of their prose style and the profundity of their esthetic insights. They were simply not prepared for an English course; English 369 was to be a carnival with kleig lights, the razzle-dazzle of showmanship, and tips on how to write the great American novel or poem, gem-like wisdom from the writers to the students. We were custodial help, apparently, there to collect papers and distribute syllabi, not to be involved in the processes of literary study. And heaven forbid that we should grade a non-English major on the literacy of his or her written work: we were there not to advance their reading or writing skills, but to let them enjoy, help them enjoy. (We have always been envious of the professor of quantum physics who must never have to worry

about the students in his or her class feeling that the subject matter of the course exists there for indiscriminate enjoyment.)

It was not the case, of course, that we hoped the students *failed* to enjoy the experience; on the contrary, we foresaw considerable pleasure to be gained from this rare opportunity for a student to immerse himself or herself in the work of the writer, in the writers' discussions, in the various interpretations of literary works undertaken by other media, and in the team-teaching effort that would expose the students to two complementary (sometimes opposed) points of view. We did not realize that our students were sometimes unwilling, and often unprepared, to *understand* what they were reading—that they resisted discussing the complex metaphoric patterns in a Hollis Summers poem, that they had no idea that Cosmo Pieterse's literary ancestors are a combination of the greatest English writers and obscure (to Americans) Africans. Some of them were also unprepared to listen to the garrulous and sophisticated discussions on *pietās* and craftsmanship Jack Matthews would present, and were totally baffled by Hollis Summers' definition of a poem as a box or a ring around experience. And their confusion and occasional resentment was a product of our (we see now, naive) assumption that we were primarily engaged in teaching a course in complex literature and only secondarily engaged in unadulterated entertainment of the most visceral sort.

We tried to correct this problem, to prepare our students for the realities of our purpose and methodology in the second quarter. We quite freely articulated the misconceptions found in our earlier class, and spent the first session developing terminology and critical vocabulary. The class seemed pleased at our honesty and willing to undertake the project on our terms. Indeed, the second time the course was offered proved far superior to the first in this respect: our students knew what to expect and consented to our approach from the outset. They were generally receptive to vigorous analysis (although some students question the merits of analysis of *any* literature because they maintain the position that art is important only in its private manifestations and that no one reader is any more capable than any other — an ingenuous position indeed) and seemed pleased to be challenged by the various styles, interests, and theories of the creative process presented by our talented writers. They were also refreshingly honest in their approaches to the works they were reading; they expressed dismay at difficult texts and pursued often intelligent and

sometimes sharply critical lines of questioning with the writers. By the middle of the second quarter, we had all made progress.

One of the promises we made to ourselves (as well as to our students) was that we would direct discussion and provide guidance to the works without prior consultation with the artists themselves. We did this because (1) we believe the creative act and the critical/pedagogical act are discrete functions, (2) we believe that an artist is often an unwilling or mediocre critic of his or her own work (but may be a superior critic of the works of others) and, (3) we know that it is particularly tempting, when the writers will themselves be present, for students to wait for the meaning of the work to emerge direct from the horse's mouth. There is a general tendency among students of literature to disbelieve that meanings and patterns of esthetic significance can exist in a work if the writer did not intend them to exist or was unconscious of their existence. In a course as unique as this one, we had the perfect opportunity to experiment with this widely held notion: we spent at least one full class period with the students discussing the individual works and arriving at tentative conclusions about structure, shape, characterization, point of view, tone, and other intricacies, *before* the writer visited the class. We would then often test these views and attitudes against the writer's own understanding of his work (if the author was willing to give it — many writers are reluctant to engage in the critical act *vis à vis* their own work, many refuse to reveal personal motivation, many just enjoy keeping us all mystified); the results were gratifying and varied.



Jack Matthews

First of all, we very often found that there were few radical differences between the way we, as a group, interpreted a work and the way an author generally hoped that work would be understood. The differences were to be found in the details and sometimes in the conclusions. For example, while Jack Matthews hoped that his novel *The Charisma Campaigns* would pro-

duce a comic effect and that the protagonist of that novel, Rex McCoy, would finally be affectionately accepted and loved for all his limitations and shortcomings, he seemed surprised when some students were unable to forgive old Rex for his rationalizations, his cheap manipulations, and his seemingly indestructible *joie de vivre*. For this particular audience, Matthews' often biting satire of small midwestern towns and people seemed to undercut his simultaneous and warmly human "yea-saying." The group (including the instructors) was also interested in the obvious (and ostensibly superficial) correspondences between Rex McCoy and Jack Matthews: both, it seems, wear bowstring ties exclusively, both are charismatically garrulous, both glory in the creation of word games, and each has a public personality which serves to mask a complex, insecure, and sometimes despairing private self. But Jack Matthews was that public personality the night our students asked him about his spiritual affinities with Rex McCoy, and he did a dance of evasion for us — a magical, appealing dance, but a dance nevertheless. We could only speculate that the dour, book-hoarding, and intellectual twin brother of Rex, Randall McCoy, was, at the very least, both Rex's *alter ego* and a very important part of Jack Matthews, the writer and the man. Randall's story, Jack Matthews promised us, is to be the subject of a future novel.

This kind of investigation of the writer's esthetic, personal, and psychological relationship to his or her work is, in traditional literature courses, almost always purely speculative. Here, while no firm conclusions were ever reached (or perhaps could be reached), we nevertheless had the opportunity to explore firsthand the enormous complexities of the artistic process, demonstrated perhaps most incisively by Dan Keyes' account of the trials and tribulations involved in his many years' struggle to find a suitable shape, direction, and form for "Flowers for Algernon," first as a short story, then as a novel. We all benefited from our shared exploration of the artist's consciousness of himself and his work and had reaffirmed how sophisticated a human activity the creation of art actually is.

Teaching the Ohio University Writers Course was neither a simple assignment nor an unqualified success; indeed, teaching literature is rarely either of those things. But, we like to think, we did succeed in generating genuine interest and excitement in literature generally and in the creative activity which surrounds us at Ohio University. These are rich and gratifying rewards for all teachers and, we hope, produced memorable experiences for all our students.

The Grand Tradition

by
Timothy Christopher Finton

Turning on all the lights, he looked at himself in the mirror, trying to find in his own face the qualities that made him see clearer than the great crowd of people, that made him decide firmly and able to influence and follow his own will. There was little in his life now that he would have changed . . . Oxford might have been a bigger field.

Those were the words with which F. Scott Fitzgerald in *This Side of Paradise* described young Amory Blaine at Princeton in the idyllic years before World War I. Amory had everything that life had to offer, except Oxford.

That is a powerful passage to have in mind when one comes up to Oxford and its dreaming spires; and that passage more than any other sums up my feelings regarding my first year at Oxford University.

I attended Ohio University from 1970 through 1974 as a student in history and had plans to continue on to law school upon graduation. My one desire, though, was not merely to study at an American law school but to study in Europe, in England, and at Oxford. I have always loved England and its tradition due to both my English ancestry and my previous travels there. It is Oxford that is the epitome of tradition and the high level of English education. Oxford was something that I wanted as part of my life.

With my credentials, Oxford did accept me to read for a degree in law. The normal undergraduate law program covers three years, but due to my previous degree from Ohio I was given senior status (a graduate student studying for his first degree in law) and exemption from the first year preliminary law courses. I am, thus, in a two-year honors program in the school of jurisprudence.

I said my good-byes to Ohio University via the Study Abroad Program in Florence in June of 1974. On graduation night I was sitting with friends in a restaurant looking out over the harbor of Ischia off the coast of Naples. We three raised our glasses in a toast to graduation and the future. It was to be but three more months until I would put Italy and then the United States (to which I returned for the summer) behind me and begin my life at Oxford.



Timothy Christopher Finton is from Washington, D.C. and was graduated from Ohio University in 1974 with a bachelor of arts (summa cum laude) in history. A member of Phi Beta Kappa and Omicron Delta Kappa at Ohio, he has been named to Who's Who Among Students in America and is a former member of the White House Youth Council. Finton is now reading for a degree in jurisprudence at The Queen's College, Oxford. This past summer he served as a legal intern at the White House with the Presidential Clemency Board.



High Street, Oxford: left to right, University College, University Church of St. Mary the Virgin, and The Queen's College.

Around noon on the 1st of October, the train pulled into Oxford carrying me and my mountain of baggage. We had arrived in London earlier in the day from America. I asked a cabbie to take me to The Queen's College and off we went through the streets of Oxford amongst the towers of the many colleges: up St. Aldate's past Tom Tower of Christ Church, behind whose gate lies the largest quadrangle in Oxford and the chapel of the college which is actually the Cathedral of Oxford. Then we came to Carfax, the main intersection of the city, where stands the tower which is the only remains of the 14th century Church of St. Martin that dominated the center of the city. We turned east down the High which is the main east-west road of the city, where many of the leading colleges of the university lie. On the north side was the University Church of St. Mary the Virgin with the circular Radcliffe Camera (a reading room of the Bodleian Library) sitting behind in its Enlightenment grandeur. Next came All Soul's, the college composed entirely of dons, the Oxford term for a faculty member, the title of professor being reserved only for one who holds a chair in a department. University College lay on the south side and then the cab came to a halt in front of The Queen's College on the north side. Up the steps of the 18th century front quadrangle of the college, the cabbie took my bags. There I was greeted by Arthur, the head porter of Queen's. He sits in a small lodge at the gate and as a man Friday can answer all questions concerning times of meals, inform us of packages that have arrived for us, and give hints on the best way to climb into college after hours if one has forgotten his late key.

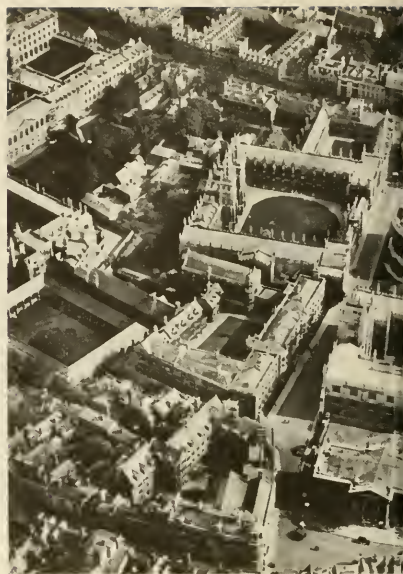
I was shown to my room and in a flurry of activity despite the trans-Atlantic flight from which I needed to recover, I began the process of hurriedly unpacking and then went

out onto the streets in order to immerse myself in the city and university that I would soon grow to love.

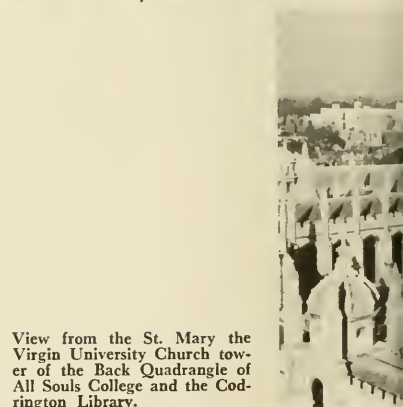
The city and the university are barely distinguishable from each other. The university is composed of 35 colleges which are independent institutions that provide their own tutors, housing, meals, and social activities for their members. These various colleges are located throughout a roughly three-square-mile area of the city and their buildings range from the oldest quadrangle in Oxford, Mob Quad of Merton College which dates from 1304, to the contemporary design of St. Catherine's College which lies to the northeast on the east bank of the River Cherwell. Today the colleges are much more dependent upon each other, the central university, and the government of Great Britain than they have been in the past. Financially the colleges still have their own endowments, thus fees and services provided for the servants differ among the various colleges. There is an old story that when one travels from Oxford to Cambridge one never leaves land belonging to St. John's College. Pembroke College is one of the poorest and cannot afford to house all of its students in college. The financial resources of the Queen's College are in land in Southampton. Today as the term "the University" comes to mean physically more than just a university church, the colleges realise that they must at times accede to the demands of the university. The university's buildings now also comprise the science area which lies on the southern and eastern sides of the University Parks. This past year, five of the all-male colleges decided to admit women (women have had their own separate colleges at Oxford since 1878). A number of other colleges wanted to follow suit but the university has forbidden any other colleges from so doing until the experiment of the first five colleges can be assessed in 1977. The colleges have obeyed the wishes of the university and thus, by and large, remain all male or all female, as the case may be.

The one part of Oxford that in many ways has pleased me the most is the tradition of which I have become a part. It is rooted in the mists of time. What has become the great university at Oxford has traditionally been thought to have been founded by King Alfred in the eighth century, but more factual evidence shows that the foundations and orders that grew together to become the university first arose in Oxford in the 12th century. I am a student at The Queen's College which was founded in 1341 by Robert de Eglesfield, chaplain to Philippa, queen of Edward III.

This long history of the university continues to affect the students today, as in the oath one must take before becoming a reader in the majestic Bodleian Library: "I hereby undertake . . . not to bring into the Library or kindle therein any fire or flame." Therefore, there is still no smoking and lighting was not installed until 1929. Gowns are no longer *de rigueur* for students attending lectures (except for the lectures of the awe-inspiring A. J. P. Taylor and Trevor Roper, naturally, both being historians); yet every evening at 7:15 as the hunting horn is blown at Queen's to call the students to dinner, a passerby can still see the students scurrying to hall and pulling on their black gowns: short jacket-length ones for undergraduates and knee-length ones for graduate students.

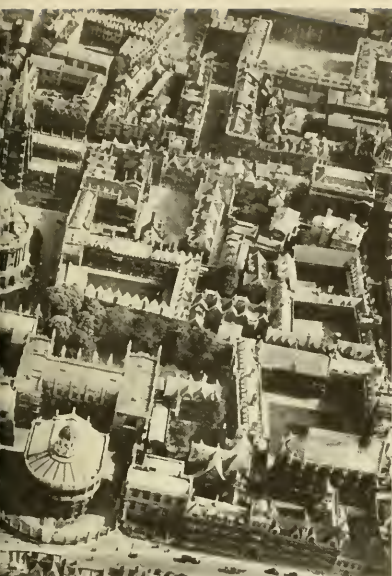


Oxford University from the air.



View from the St. Mary the Virgin University Church tower of the Back Quadrangle of All Souls College and the Codrington Library.





FROM AN ASHMOLEAN MUSEUM POSTCARD, COURTESY OF DR. L.A. LARSON.



Drawda Hall garden, which contains the remnants of the medieval beginning of The Queen's College.

There is even an Oxford style of humor that manifests itself most impressively every Thursday evening during term in the private debating club known as the Oxford Union Society. Here future members of Parliament debate such lively topics as "Columbus Went Too Far" or "This House Would Have It Both Ways" along with the more serious topics concerning the justification of the existence of Israel or the solution to the problem of civil strife in Northern Ireland. The puns and other verbal gymnastics come tripping over each other quite fast as the topic is usually ancillary to the main point of the gathering: to enjoy life with style and flair, and never to take oneself too seriously. "Ladies and Gentlemen, tonight's speaker is Miss Smith who, I am sure, is well known to all of you. I can truthfully say that she has become *quite* well known to every member of the executive committee in the past week."

Social life is as varied as the styles of architecture which abound in the city and university of Oxford. During the summer term, which quite logically lasts from March through June, punting on the Cherwell takes up most of one's time. One poles the long flat-bottomed boat up the placid tributary of the Thames as a young female companion enjoys a glass of port and admires not only the beautiful intertwining canopy of trees overhead but also that inimitable style of punting that makes one an Oxford man.

For the many gourmets and gourmands in Oxford there are the college and university dining clubs where food, wine, and dress combine to create a truly elegant evening such as those described by Evelyn Waugh. After the traditional cigar and brandy (though for the trendier sort there is Drambuie) the evening is hardly over. In the early hours of the morning tradition once again comes to the fore, as the students rush for the staircases and the most famous Oxford toy: the fire extinguisher. Amid singing—an aria from *La Traviata*, "God Save the Queen," or any other tune—the fun-loving students turn on the extinguishers and create enough noise to awaken the spirits of former Queensmen such as the Black Prince or Jeremy Bentham.

Despite the importance of the humor, frivolity, and social life of Oxford, the university made its name great not through such activities, but through its academic achievements embodied in the famous tutorial system. My two permanent tutors are faculty members of Queen's, yet I also have tutors at other colleges where those dons are well-known in their own special fields. My work takes place in weekly meetings with each of my tutors where I read my assigned essay for the don and discuss problems I have encountered in my legal studies for the past week. Reading assignments and an essay for the next week are made and the crowning touch of a glass of sherry is not unheard of. The quality of a given tutorial can change from week to week and the character of it can be anywhere from that of the caterpillar in Wonderland spouting sophisms to an intense discussion of leading court cases in the newspapers.

Attendance at lectures held in the university examination schools is purely voluntary, at the suggestion of one's tutor, and one need not confine one's attendance only to one's field of study. Whether insight into the famous legal mind of Sir Rupert Cross, a philosophy lecture by Mr. or Mrs. Warnock, or even a guest lecture by Archibald Cox or Elliot Richardson, there is an abundance of knowledge and ideas to be heard from

New College to the right, with
All Souls College further on.



Magdalen Tower seen from the High
Street bridge over the Cherwell.

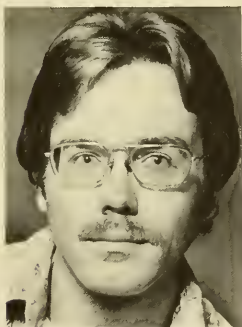
the men and women who are the world's leading experts in their fields. That is one of the most exciting things about life at Oxford: knowing that one is at the greatest seat of learning in the world with all of its knowledge from which to draw.

People often ask me about my plans after I receive my degree from Oxford this coming July. When I return to the United States, work toward my American law degree will take two more years. Taking the bar examination without preparation at an American law school is possible but not practical from my point of view. I believe that the extra work is necessary, for I will have a good grounding in common law but know little of American case law. You ask why would I then have gone to Oxford if I shall have to return to an American law school (even though I shall receive a one year's advance standing due to my Oxford degree)? I am planning a career in international law with the possibility of diplomatic work. The education and experience that I have gained at Oxford and by living in Europe will prove invaluable to my work. But even more important is the development of myself as a person to consider. Oscar Wilde said of my university: "Oxford still remains the most beautiful thing in England, and nowhere else are life and art so exquisitely blended, so perfectly made into one." The beauty that I have experienced is now a part of me and that is my real goal in being at Oxford.

The greatness of Oxford's tradition is best summed up in an often-told tale of a Merton College don. One day during World War II he was walking along the lane in front of his college when an Oxford housewife saw him and, provoked by the fact that he was not serving in the army as was her husband, asked: "Why aren't you fighting to preserve civilization?" The august person turned to the woman and in his slow precise speech said: "My dear woman, I am that civilization that they are fighting to preserve."

This is the exciting tradition of which I have become a part and very appropriately my first year was brought to a close one day in a small inn across from New College where I went for tea. My friend and I were seated at a small table with an elderly woman who had already begun her scones and cream tea. Our conversation with the woman developed as the afternoon wore on. She told us of her life in Paris when she was young, single, and beautiful. She knew Scott and Zelda, along with Ernest (whose beard she later hated), Gertrude and the rest. She told us that those days are gone, yet it is our duty to bring them back. There is a need for a new respect for art and learning, combined with the exciting taste for life that characterized those expatriots in Paris in the Twenties. She bestowed her blessing upon us and then said that we are the ones to bring back that era. She seemed to have sensed that my friend, whom she called a pre-Raphaelite beauty, and I would, indeed, be going to Paris. How did she know? What mysterious force did we feel there? What was it that was propelling us into the future? It was what had led us to Oxford in the first place: our desire to seek, to learn, and, most of all, to lead lives of excitement.

A year is over, but I am returning to Oxford for another. After my friends and I have finished with the stories of our summer experiences, we will sit back and smile with the comforting satisfaction of knowing that Oxford is ours forever. 🐾



PHOTOGRAPH BY DAVID ROBBINS

Dave Skal, a 1974 graduate of Ohio University, served for three years as the Monomoy Theatre's director of public relations. A writer of fiction and nonfiction, Skal has had work included in several anthologies and has appeared in translation. He studied arts administration at the National Endowment for the Arts in Washington, D.C. and is currently press representative and publicist for the Hartford Stage Company, one of the country's leading regional theaters in Hartford, Connecticut.

The Players of *Monomoy* by Dave Skal

One of Ohio University's least-known but most ambitious and successful summer enterprises quietly celebrates its 19th birthday next year*—The Monomoy Theatre, long a cultural fixture of Cape Cod, became a practical training ground for Ohio University theater students in 1958 and has since gone on to vie with professional summer stock operations in the competitive resort area.

What separates the Monomoy from the usual summer theater is the astonishing range of productions offered—a typical season features eight full-scale productions in as many weeks, including a musical, a Shakespearean play, light classics as well as modern comedies and dramas.

Last season was especially successful. The Monomoy not only garnered the highest percentage of season subscriptions for any playhouse on the Cape, but broke all previous records with a total attendance of over 93 percent capacity. Few summer theaters can boast of such success.

One might well ask: just how did it happen? And what on earth is Ohio University doing on Cape Cod?

*1976

In the summer of 1957, Professor Christopher Lane, then head of the University's speech and drama department, visited President and Mrs. John C. Baker, summer residents of Cape Cod since 1929. Through them he learned of a theater for sale in the picturesque fishing village of Chatham, and also learned of its colorful history.

In the hope of establishing a center where artists, musicians, and people of the theater could work and create together, Harold Dunbar, a Chatham artist, purchased an abandoned toy factory in 1932. He spent his small fortune shaping it into laboratories and studios, adding a stage and a stage house and thus providing a practical, playable theater.

Mr. Dunbar invited a group of interested Chathamites to use the facilities he had created and thereby formed the Chatham Drama Guild, active to this day. In 1934, the Chatham Women's Club and the Chatham Band joined the Drama Guild at the theater. For six years it was the only show house of its kind on the Cape, locally owned and open for amateur performances and practice every month of the year.

Perhaps Dunbar's dream of a resident cultural center was premature. Perhaps property and plans were too elaborate. By 1938, there was no more money, and the dream failed.

In that same year, Miss Mary B. Winslow bought the center with the idea of providing young performers and technicians a place to gain theater experience. Under Miss Winslow, the theater became a professional playhouse with a strong apprentice program. It was named the Monomoy Theatre, after Chatham's historical title, the Constablewick of Monomoy, as well as for the Monomoy Light, a well-known landmark. One hundred fifty-one productions were produced by Miss Winslow. Her death in 1957 interrupted the theater's growth, and during the following summer the stage of the Monomoy remained dark.

Learning of the property, Christopher Lane hoped that Ohio University would purchase the theater as a home for talented graduate students. When that plan proved unfeasible, University first lady Elizabeth Baker, herself a theater enthusiast, made a bid for its purchase, and her bid was accepted. (Mrs. Baker still holds the title to the property, generously leasing the theater to Ohio University at a cost based on taxes and insurance premiums.)

Not without trepidation, the Ohio University Players made their debut at Monomoy in the summer of 1958.

Says Professor Lane: "I set out to repeat what had been successful at the Ohio Valley Summer Theater, but it didn't work." Having found the relatively light fare of OVST less than a success at Monomoy, he began introducing classic and literary plays as an integral part of his seasons. At first the serious productions drew small audiences, but the theater soon reached the point where audience size varied little from week to week.

"The Monomoy Formula," says Lane, "hinges on an intentional-living approach to learning. The Monomoy is a theater pressure-cooker, an intense ten-week experience made rewarding by the extreme diversity of roles offered both offstage and on."

"At the risk of sounding paternal," says the director, "the theater house is the Lane home as well as the company

PHOTOGRAPHY BY JEFF PLUM



home. Both my wife and I look upon each year's company as our temporary family, imposing certain family rules to make working and living as easy as possible. Perhaps by accident or experience we have hit upon a formula that works."

Each January, Lane makes a ritual trek to Athens to hand-pick his summer company. Theater students avidly await the highly competitive tryouts. Lane does not choose actors to suit particular plays, or plays to suit actors. Instead, he tries "to select a company of people who have exhibited versatility, or whom I judge able to be versatile." He also tries to select a variety of types in light of the small size of the company—about 15 persons, plus staff members with stage background.

"I don't know if our system would work with less well-trained actors or not. But with each production receiving only ten rehearsals, the actor must be prepared to simply get in there and do. There is little time to agonize. One of the benefits of this system is that it enables a performer to stabilize his or her craft."

Perhaps one of the most important personalities in the development of the Monomoy Theatre was Kathleen Stafford, noted faculty member of the Bristol Old Vic Theatre School who spent nine summers in Chatham as voice coach and director of the annual Shakespearean production. Her death in late 1974 came as a sad blow to the Monomoy family, and last summer a memorial fountain was dedicated on the theater grounds, surrounded by plantings mentioned in the Shakespeare canon and christened with water from Stafford's native England.

No memorial could replace Stafford's sure hand as a director. Her approach to Shakespeare was unpretentious and direct; her productions were frequently cited for their accessibility to modern audiences. Her productions included *A Midsummer Night's Dream* (1967), *As You Like It* (1968), *Twelfth Night* (1969), *Much Ado About Nothing* (1970), *The Merchant of Venice* (1971), *The Taming of the Shrew* (1972), *Two Gentlemen of Verona* (1973), and *The Tempest* (1974).

In a recent appreciation of her work, Christopher Lane commented:

"For nine years Kathleen Stafford was an important part of the Monomoy Theatre staff. That, I suppose, is a statistic of sorts. But statistics are unimportant in reference to a person like Kathleen . . . Innumerable young actors have responded to the force of her personality and to the effectiveness of the training she offered, a training so peculiarly her own method that it is hard to describe. She has, to an astonishing degree, left her mark on both the English stage and the American."

(As an additional, living memorial, the Shakespearean plays continue each year at Monomoy under the direction of Edward J. Feidner, producer of the Champlain Shakespeare Festival in Burlington, Vermont, and an alumnus of Monomoy Theatre's first season.)

An unusual aspect of the theater and its operation is the alleged presence of at least one ghost on the premises—and



Scenes from the 1974 production of *The Tempest*.

the number of uncanny occurrences reported by staff and students over the years seem to substantiate the legend.

At least one spirit seems well-established, not only on the theater grounds but in the neighborhood as well. Washington—"Washy"—Taylor, supposedly a colonial denizen of Chatham, is known for his numerous pranks—slamming doors, running up and down stairwells and empty hallways, even flushing toilet facilities! One painting in the livingroom of the 150-year-old theater house refuses to remain right-side-up, and is thereby preserved in its inverted state. Many believe that the ghost of Mary Winslow herself busies itself at night in the darkened theater, finishing the renovation, scene-building, and other activities left incomplete at the time of her death. Ouija boards are unusually frisky on the premises, and hardly a summer passes without some inexplicable visitation or another.

Local interest in the Monomoy comes from the living as well. A Chatham-based organization called the Friends of the Monomoy Theatre enabled the theater to weather a recent University budget crunch that almost certainly would have closed the operation. Such loyal community support has been hard-won, according to Monomoy associate director Spencer S. Steenrod, former student and instructor at Ohio University and now head of the Nelsonville, Ohio, Berean Community Players.

"Christopher Lane had the intelligence to meet Chatham on its own terms, without pretensions or fanfare," says Steenrod. "He simply gave them good, better, and finally, excellent theater. It's important to realize that Monomoy took hold in the conservative community during a time of great social unrest, when colleges and college students were apt to be looked upon with suspicion. Now we're as much a part of Chatham as any of its historical landmarks." The Monomoy is in no way a community theater, he emphasized. "Local talent is used only when necessary and appropriate."

Monomoy's alumni list comprises a quietly successful group of actors and technicians, steadily employed in repertory companies, New York shows like *The Fantasticks* and *A Chorus Line*, and in innumerable television serials and commercials. (Sally Quinn, former CBS news anchorwoman, was a Monomoy company member in 1964.) Increasing attention has been paid to the Monomoy by the news media and professional theater world; last season's production schedule included a translation of Molière's *Scapin* specially provided by Paul Weidner, award-winning producer of the Hartford Stage Company, and press coverage was received from as far afield as *The Montreal Star*.

According to Robert L. Hobbs, former head of the professional actor's training program for Ohio University and now for the University of Washington, the Monomoy is "a tremendously important company, the best young professional company I've seen anywhere."

Now, nearing their 20th anniversary, the Ohio University Players have earned themselves a nationwide reputation for theater excellence, and the Monomoy Theatre has added another rewarding chapter to its story. As one newspaper columnist commented on a recent season, "In this case, the professionals would do well to learn from the students." 🐾



The Diversity of Summer Workshops

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PHOTOGRAPHS BY ELLEN GERL

What do pizza boxes, fried chicken bucket lids, old newspaper printing plates, mice, and fertilized eggs have in common? Very little, unless you are in charge of ordering material and equipment for the University workshops which cover subjects as varied as these items suggest.

The workshops coordinated by the Office of Workshops, Conferences and Institutes, are short, intensive courses which range in length from one day to six weeks. One or two weeks is the average, however. Generalizations about participants are difficult to make since the list includes bankers, teachers, dancers, high school students, housewives, and many others.

As part of the Extension Division of the University, the workshop program strives to take care of the audience whose needs are not met through regular course offerings, according to Andy Chonko, director of the Office of Work-

shops. This includes professional people who cannot come full-time, such as school administrators and teachers or people interested in a specialized field, he explained.

During late spring and summer this year, 116 programs were offered, compared to 82 offered last year. Courses with a credit option seem especially attractive to enrollees as figures indicate an almost unbelievable 500 percent increase in credit enrollments over the past year. This increase is partly due to the much larger number of credit programs offered this year, especially in-service programs through the College of Education.

The increase in credit programs makes the job of coordination even more complex for the Office of Workshops staff. They register participants in workshops on irregular schedules, make housing, food and medical arrangements,



● by Ellen Gerl

Ellen Gerl is doing graduate work in journalism at Ohio University. She has spent the summer of 1975 on a journalism internship in the University's Public Information Office, writing news stories, taking photographs, researching material, and specializing in publicity for summer workshops.

Among her job experiences is a series of summers at a riding stable where she groomed, rode, and showed thoroughbred hunters and jumpers. Horseback riding, however, must share a place in her interests with photography, sewing, and hiking. Ms. Gerl is a member of the Athens Bicycle Club, the National Organization for Women, and the Society of Professional Journalists.

and prepare grade reports. Sometimes the workshop coordinator encounters problems which defy regular administration, such as getting a cement mixer into Jefferson cafeteria for a crafts workshop or taking a workshop participant with appendicitis to the hospital at midnight.



Chonko laughed as he recalled a field trip one year taken by a workshop studying acid mine drainage in coal mines of West Virginia and Pennsylvania. "One thing after another went wrong," said Chonko. He recounted how the University bus wasn't able to make it up some of the steeper hills unless several persons got out and walked up. A little later in the trip the bus broke down, but luckily for the participants it happened next to a small bar, Chonko said. Three hours and one replacement part later, Chonko went into the bar to retrieve the participants. Coming out stacked with six-packs they joked, "This is just in case the bus breaks down again." Sure enough, their refreshments came in handy when the same part broke seven miles down the road. Eventually, Chonko said, the Pennsylvania part of the trip had to be cancelled and a chartered bus taken home.

Field trips and teaching practica provide opportunities for individualized learning experiences. In one practicum, special education teachers worked with children in a summer day camp sponsored by the United Cerebral Palsy in Lancaster. They assessed needs of the children, set up individual curricula and then followed through with instruction.

A field camp in Eureka, Nevada, sponsored by the Geology Department, gave 12 students the opportunity to study rock formations and geologic history firsthand. Students spent their nights camped out on the floor of the high school gymnasium in Eureka, an old mining town now with a population of 200 though boasting a population of 10,000 during mining years. Days were spent describing rock strata and taking excursions to nearby mines and volcanic areas amidst the extremes of snow flurries at the 7,100-foot altitude and bothersome gnats in the afternoon heat. Students also visited the glacial areas of northern Nevada and the lunar crater where U.S. astronauts train.



Though some of the workshops are highly structured courses, others are more loosely organized around the particular interests of those enrolled. In the teacher-made crafts and materials workshop, the participants were encouraged to move from one craft station to another at their own pace. Hilarie Lee, an undergraduate in education, came out of the workshop one day wearing a dress she had batiked and sewn and holding wax flowers made from paraffin and tissue paper. Paul Samuell, a former businessman who decided to go into elementary education, spent several workshop days constructing a small wooden hay wagon, a distillery, and a covered bridge out of egg cartons and wood.

scraps. While engrossed in his next project, a model of a track and hurdles, he explained that he would use the models in history, geography, and even health discussions in his elementary school classes. Next to Paul sat two men drawing what looked like elaborate architectural plans for Popsicle-stick houses.



Like many of the workshops, the crafts program was coordinated by a member of the University faculty along with the Office of Workshops staff. Chonko estimates that the programs involved approximately 130 faculty, many of whom headed several workshops. Bill Click, for example, of the journalism faculty, directed workshops on school yearbook production in Athens, Cincinnati, and Amherst, Massachusetts, in order to reach more participants.

The cost of a workshop to the participant depends on the expense of putting on the individual program and the anticipated enrollment, said Chonko. Most programs are planned for 15-20 persons and must reach that enrollment if they are to be held. For college credit, participants pay the normal undergraduate or graduate registration fee. To decrease the cost to enrollees many faculty members or departments apply for outside grants to help fund activities.

For example, faculty members in the College of Education received funding from the Ohio State Department of Education for an in-service institute designed to assist teachers in the Athens City Schools with problem children in their classrooms. Also, a grant from the Alcohol Division of the Ohio Department of Health allowed persons not wanting credit to enroll free in a work-

shop on behavior modification techniques for the treatment of alcoholics.

In addition to outside funding, many programs employ consultants from outside the University. During the behavior modification workshop two consultants from the Neuropsychiatric Institute in New Jersey led the counselors and therapists in what looked like lessons in hypnosis. Participants, with their eyes closed and legs outstretched, listened to the consultant softly repeat, "You are slowly becoming relaxed . . . all the muscles in your body are very, very relaxed." Actually, they were learning techniques of relaxation training and desensitization to use in teaching their alcoholic clients how to calmly handle everyday problems. Some of the participants admitted that at first they felt inhibited doing the 15-minute relaxation exercise but that it really did relax them.



Because the workshops are concentrated in such a short period of time there is a great deal of personal interaction between teachers and participants. Meeting and talking with experts in the field is common since many workshops feature guest lecturers. For example, enrollees in the children's literature workshop were rewarded by a visit by Irene Hunt, author of several award-winning children's books which the group had been discussing. Ms. Hunt, who was swamped by requests for autographs during coffee breaks, tenderly mused over various characters in her books as if they were old friends.

In this case, the participants were not the only ones to benefit from her visit, for many brought their children to the class. One small girl shyly presented Ms. Hunt with a bouquet of violets and received a kiss in return.



Children's-book author Irene Hunt, with a fan.

Another workshop, with consequences of possible interest to certain foreign countries, was the hydrology short course directed by Dr. Moid Ahmad, a member of the OU Geology Department and considered an expert in the field of water resources. His students watched a 50-foot deep water well being drilled on the Athens campus to test a new plastic screening material for a New Jersey manufacturer. The plastic screens could be extremely useful in arid countries since they eliminate the need for gravel packing materials which are scarce in desert areas. The advantages and disadvantages of the new materials would be relayed to a few such underdeveloped areas through both Ahmad Ali Omar Kurgali, a Libyan who had come to Athens this summer expressly for the workshop, and through Dr. Ahmad, who acts as a hydrology consultant in several foreign countries. The University's physical plant will be able to make use of the water, and geology students will be able to practice pumping and logging tests

on it. The summer workshop students not only watched the well construction, but also watched as one of the men from the drilling company crawled down the small hole to retrieve the drilling bit when it accidentally lodged under a tree root.

The workshops help enliven the slower pace of summers in Athens by opening lectures to the public in evenings and through occasional dance concerts and films. This summer, Senator Claiborne Pell from Rhode Island, a member of the Senate Foreign Relations Committee, highlighted a conference entitled, "Philosophers and Kings: An Inquiry into the Nature of Leadership." Pell spoke to approximately 200 persons on the crisis of leadership which he sees facing the nation today and the need for more humanists in government.

Also open to the public was a performance put on by members of a five-week dance workshop culminating a study of a multi-media approach to dance. In a preview performance on the College Green, the modern dancers moved fluidly among the trees. In sharp contrast, they performed their Memorial Auditorium concert in hooded costumes on a stage of changing colored patterns which vibrated with electronic music.



The workshop program also helps the University by boosting summer enrollment and by making use of otherwise vacant facilities. The recruiting possibilities of having high school students on campus are great. The Athens merchants benefit from the additional number of enrollees, especially high school students who

scour the stores for T-shirts, posters, and other tokens of their stay. The Rainbow Girls Assembly, for instance, brought 3,200 girls to Athens for three days. One local restaurateur said his best business of the year coincided with the four days in which the American Legion State Baseball tournament was rained out.



Another attraction for high school students is the sports workshops. Members of the University's basketball staff direct three basketball schools, and the wrestling staff conducts two wrestling clinics for high school boys throughout the summer. In addition, a program for student athletic trainers at the junior and senior high school level was held for both sexes.

A workshop concerned with the latest trends in high school publications drew 750 editors or staff members of high school newspapers and yearbooks. Besides individual sessions on newspapers, yearbooks, and photography, the students attended a demonstration conducted by cartoonist Tom Batiuk, creator of the "Funky Winkerbean" comic strip.

Fans of "Funky Winkerbean" may have noticed a few strips devoted to summer band camps. During the month of August over 600 band members from area high school bands can be seen and heard practicing near the University's South Green. From a few initial toots as they run out of the dorms after lunch to the lively drum beats on the march to the field, the bands are not difficult to find. Also a sight is the band member who inevitably spends too much time at lunch and must run furiously, tuba in tow, to catch up.

Sports and band camps were not the only programs in which high school students were involved. The summer language camp gave them an opportunity to "live" a foreign language for a week by staying in a dorm with others speaking the language and by preparing newspapers in another language. They also could be found practicing extemporaneous speaking or debate in the national speech workshop or viewing films on the American Revolution in a history conference. In addition, Athens was the site of the Buckeye Boys State Conference, organized by the American Legion and involving over 1,400 boys.

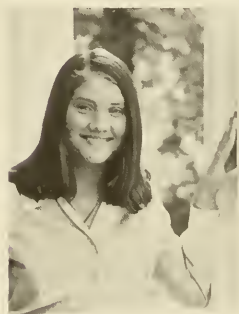
Others active in the various workshops include professionals in specialized fields such as speech therapy, guidance counseling, and certified public accounting. For example, school administrators, school bus drivers, and their supervisors took part in a program on different aspects of school transportation such as safety, new equipment, and regulations.

During the last two years the workshop program has expanded off campus to areas where a large number of participants have expressed interest, according to Chonko. This year, for instance, a series of in-service workshops on the metric system for elementary teachers was held in Ironton, Zanesville, and Chillicothe. The Lancaster branch of Ohio University has been the site of programs concerned with motor training and recreation for the mentally retarded and individualizing instruction. A series of Saturday workshops for teachers has proven popular, too.

Off-campus programs, specialized topics, and a flexible time format are factors which are helping the Office of Workshops accomplish its goal of reaching those persons not involved in regular academic programs. However, recognizing these often un verbalized needs is difficult and some programs inevitably fail. Director Chonko's greatest satisfaction comes when "a program which has been built from nothing to meet an educational need is accepted and appreciated." Judging from the large number of participants who return each summer to take another program and the number of new enrollees, the workshops are providing many persons with the opportunity for a unique learning experience. 🐾

Studying London Theater at Firsthand

by Shirley Champa



Shirley Champa is a senior majoring in magazine journalism. She has worked for *THE POST*, Ohio University's student newspaper, and currently is on the staff of *ATHENS MAGAZINE*. After graduation she hopes to attend law school.

London has become a mecca for students and teachers of drama the world over because of the diverse, high-quality theater presented there. A theater-goer not only can see the traditional works of Shakespeare or Bernard Shaw, but also the absurd-theater plays of Samuel Beckett or the off-beat offerings of "the fringe", London's version of off-Broadway.

For every true aficionado of the theater, a visit to London represents a very special dream. But often it is an elusive wish that few are lucky enough to realize. Dr. Samuel Crowl, associate professor of English at Ohio University, not only realized this dream but shared it with 23 of his students last March.

When he was named University Professor, an award which enables its recipients to teach courses of their own design, Dr. Crowl conceived of a course that featured a three-week trip to London. (See "The Unique Award", *The Ohio University Alumnus Magazine*, Number 5, November, 1974, p. 9)

According to Dr. Crowl's plan, the class would meet twice a week during winter quarter to discuss five or six plays which they would subsequently see in London. After the trip, the class would meet again during spring quarter to share insights and compare notes on the plays.

Any student at the University was welcome to sign up for the course. The only requirements were money to cover expenses and an earnest desire to see theater at its best.

By the first class meeting, more than 20 of us had definitely decided to go. We began discussing and analyzing the plays we would see. The works included three Shakespearean plays: *The Tempest*, *Two Gentlemen of Verona*, and *Macbeth*; Ibsen's *John Gabriel Borkman*; and Beckett's *Happy Days*. In addition to discussing the actual content of the plays, special attention was paid to the more technical aspects. For example, we speculated on how a director might light certain scenes, what costumes the actors might wear, and how the sets could best be utilized. These discussions helped sharpen our perceptions so that we were acutely aware of all aspects of the plays when we actually saw them performed.

Since not all of our time would be spent at the theater, we prepared for our London adventure in other ways. Small dinner parties at the Crowl home not only gave us a chance to see films of Dr. Crowl's previous trip to England, but also helped us all to get better acquainted with each other. In addition, Dr. Crowl provided us with maps of London and pointed out unusual and interesting places of interest, such as a pub once frequented by Dickens or a theater noted for its theatrical memorabilia.

After two months of preparation, our dream was finally realized. London itself became our classroom where we could learn about history, art, or architecture, as well as theater. Except for a couple of matinees, most of the plays had eight o'clock curtains. That meant each day was ours to explore London as we pleased.

For the art lovers among us there were the museums. Many of us spent long afternoons strolling through the National Gallery, admiring paintings by the British greats—Turner, Constable, Hogarth, and Gainsborough. At the

National Portrait Gallery, the somber portraits of kings and queens seemed to stare at us. In contrast to these traditional museums, the Tate Gallery, located on the bank of the Thames, had an impressive collection of more modern works. There one could spend hours trying to comprehend the enigmatic art of Dali, Picasso, or Miro.

Some museums held treasures other than paintings. The Victoria and Albert Museum had rooms brimming with exquisite china, crystal, porcelain, and glass, while the British Museum contained such historically significant articles as the Magna Charta, an original Gutenberg Bible, and the first folio of Shakespeare's plays.

While every day could have been spent at the museums, there were other sights to see, such as the historic Tower of London. There, brightly garbed Yeoman Warder guides led us among the gray, forbidding towers where for centuries prisoners lived, suffered, and often died. Another typical London spectacle was the changing of the guard at Buckingham Palace. We watched the queen's soldiers march and heard them play such regal hits as "Do You Know the Way to San Jose?" and "Stars and Stripes Forever."

Our class was fortunate to be able to tour Westminster Abbey under the guidance of Neville Rogers. Dr. Rogers, a professor of English at Ohio University, is considered to be the world's foremost authority on the poet Percy Bysshe Shelley. He showed us the shrines and burial places of the heroes of England, including memorials to poets and philosophers, as well as to kings and warriors. Standing in the quiet darkness of the great church, one could almost sense the presence of the ghosts of England's glorious past.

While the Tower of London, Buckingham Palace, and Westminster Abbey were the most popular attractions, history lurked in more out-of-the-way places. For example, a narrow, winding alley off Fleet Street led to Dr. Samuel Johnson's house and a nondescript house tucked into a quiet residential area turned out to be the place where Dickens lived and wrote many of his great novels.

We found that often the historical London blends with the modern London. Journalists discuss the day's news at pubs on Fleet Street where Dickens and Dr. Johnson once drank their pints, and modern-day barristers and judges at the Strand Law Courts still wear traditional flowing black robes and powdered wigs.

Shopping in London proved to be a piquant blend of the traditional and the avant-garde, too. Most of the women in our group bought at least a hat or shawl at Biba's, an unusual clothing store with an Art Deco design where sometimes the customers were as eccentric as the outlandish clothes. At another end of the city was the Burlington Arcade, a posh shopping area filled with only the best in linen, jewelry, and china. Some of us haggled over prices at the open-air street markets and then later rubbed elbows with the upper classes on Bond Street or in the wine cellars of Harrod's where the queen reportedly shops.

There are also lovely memories of the parks—Hyde, Regent, St. James, and Green—where the trees had just begun to bud and the daffodils bloomed in profusion along the paths.



PHOTOGRAPHS BY THOMAS BRUCE

The theater class stayed at The Regency while they were in London.



Gardens within the compound of The Tower of London.



The English people comprise some of our most vivid memories. It would be hard to forget the rosy-cheeked children chasing each other among the flowers, the good-natured pub-goers ordering "pints all 'round", the elegantly dressed theater-goers, or the friendly shop-keepers who called everyone "luv".

But perhaps the most memorable of all were the plays. On the stages of the famous London theaters—the Aldwych, Garrick, Albery, Wyndham, Globe, and the Old and Young Vic—we saw the works we had read and discussed in class come stunningly alive.

The plays, like so many other aspects of British life, were an intriguing melange of conventional and avant-garde, tried-and-true and aggressively innovative. For example, at the Old Vic (The National Theatre), which is under the direction of Sir Laurence Olivier, we saw three classic yet widely differing presentations: the elaborate sets, sophisticated humor and spirited acting of *Heartbreak House* in sharp contrast to the bitter existential humor and stark set of *Happy Days*, and a trio of the finest British talent—Wendy Hiller, Peggy Ashcroft, and Ralph Richardson—in a traditional and powerfully acted rendition of *John Gabriel Borkman*.

Even the three Shakespearean plays we saw had varied and sometimes uncommon interpretations. Nicol Williamson's portrayal of Macbeth was one of dark, brooding introspection while *The Tempest* with Paul Scofield as Prospero was bright and ethereal, almost mystical in quality. *Two Gentlemen of Verona* was an upbeat, youthfully exuberant and brightly colored production.

We were treated to the lavishly mounted and gently humorous *What Every Woman Knows*; the bawdy, off-beat modern humor of *Alphabetical Order*; the gimmicky, albeit amusing, *Murderer* by the author of *Sleuth*; and the strange and puzzling *Round, Round the Garden* with Tom Courtney.

In those three weeks we learned more about all aspects of theater—the staging, acting, directing, and lighting—than we could ever have learned in a year's time in a classroom.

In addition to the plays, we had certain bonuses: the glittering enchantment of the Royal Ballet at Covent Garden; the lusty, splashy opera *Carmen*; the campy, whimsical humor of Gilbert and Sullivan's operetta "Iolanthe"; and the classical music of the superb Royal Philharmonic.

At the end of our three weeks no more plays or other events were scheduled and we had four days to go wherever we pleased. Some stayed in London, revisiting favorite places or discovering new ones. Others went by train to Scotland, stopping at seacoast towns and quaint Welsh villages on the way. A few of us went to Paris where we spent the days sipping wine in the cafes, strolling down the Champs Elysee, marvelling at the beauty of the Louvre, or climbing the hundreds of steps in the Eiffel Tower.

Now Paris, London, and the picturesque English villages are all memories to us. But they are memories kept alive by the pictures we took, the journals we kept, and the discussions we had in class during spring quarter.

The warmth of the pubs, the bright light of the theater marquees, and the pastoral beauty of the lush, green countryside are memories we will always cherish for they are the stuff of which dreams are made. 🍷



Toni Donina and a Lebanese guerilla amid battle debris in the summer of 1975.

Instant Foreign Correspondents

"Over one-half of the world is going without adequate news coverage by American media."

During the 1975-76 school year, a select group of journalism seniors are getting on-the-job experience at news bureaus in Tel Aviv, Beirut, Paris, Brussels, Mexico City, and New Delhi. A student's letter from Beirut, appended to this article, gives a first-hand account of the quality of this experience. In the past, one journalism student found himself covering the October War in Egypt, another became an overnight acting bureau chief, while a third has continued on his job in Paris as a paid staffer.

The internship was created by John Wilhelm, Dean of the College of Communication, out of a concern with the decreasing numbers of foreign correspondents serving the American media. "It has now reached the critical point where only 54 countries



Paul Zach at a United Nations outpost in 1973. In the background Israeli and Egyptian troops mingle peacefully as a raft unloads supplies for the trapped Egyptian Third Army.

At first, foreign
bureau chiefs were
reluctant to take on
green students,
but now the students
are eagerly awaited . . .

of the 135 which belong to the United Nations can be said to have competent, qualified correspondents on the scene. Over one-half of the world is going without adequate news coverage by American media," Wilhelm said.

One correspondent noted in a letter to a journalism student that all the news in his country is covered through a central office. Only sensational news is considered worthy of the press back home. He attributes this to a growing sense of isolationism on the part of American media.

Presently, a continuing census conducted by the Ohio University School of Journalism shows that the number of full-time correspondents for the U.S. wire services went from 929 in 1969 to 797 in 1972. As of 1975, the number was down to 676.

Some of the slack is taken up by stringers (freelance newsmen who get paid by the story). But Wilhelm feels that they're either not equipped to do a competent job or are prevented from doing so. "The string correspondent in many countries is hardly in a position to send news his government would frown on. Even if he were competent to do so, he doesn't earn enough to run the risk," he said.

The internship is part of a sequence of three courses. The first is a basic one in international communications. It is followed by a course on foreign correspondence. In this course, taught by Wilhelm, students write about the United States as if they were working for a foreign paper. They cannot use unfamiliar jargon or terminology that a foreigner wouldn't understand. They write on the U.S. economy, the political system (where terminology can be tricky), and a travel article on a region of the U.S. Each prepares a casebook on a foreign country. The casebook amounts to a handbook or personal travel guide, complete with legal information and whatever else one might need to know about being a foreigner in that country. Students enter into correspondence with reporters abroad; the latter are usually eager to reply. Wilhelm also finds out which correspondents are in the country and invites one to visit his class. He usually has one visitor each time the course is taught.

The internships are funded from outside sources, with neither the University nor the news bureau itself supplying the money. Grants come mainly from the William and Shirley Fleisher Foundation, The Correspondents Fund of America (founded by Edward R. Murrow), and from McGraw-Hill Inc., where Wilhelm spent 13 years as head of McGraw-Hill World News.

While at McGraw-Hill, Wilhelm established a training program for correspondents before they were sent abroad. Subjects such as cabelese (the shorthand for saving money on cables), banking arrangements and foreign news sources were covered. His concern for such training began perhaps with the confusion that resulted when he was dropped without prior field experience on the beaches of Normandy during the Allied landing.

At first, foreign bureau chiefs were reluctant to take on green students, but now the students are eagerly awaited where small staffs are covering entire countries. The Tel-Aviv Bureau of the Associated Press had had a number of students, including Paul Zach, who wrote, "One moment I was at Ohio University learning about foreign correspondence from a textbook, the next I was in the Sinai Desert cowering in a bunker as Egyptian artillery shells punched craters in the barren landscape around

me—covering the October Mideast War from the front lines.”*

Zach began by doing rewrites from English language papers in Israel, graduated to mailers, which are lengthy features sent to New York by mail rather than wire. Gathering information for them took him around the country, writing about the growing ports, a kibbutz, and the Maccabiah “Jewish Olympic” Games. His big story came when he was out of range of the office in the middle of the Mediterranean Sea. He was on an old freighter named “Peace” operated by Israeli pacifist Abia Nathan. “Peace” is a floating radio station broadcasting rock music and messages of peace to Israel and Arab nations. Zach heard the news of the military mobilization over the ship’s BBC receiver. He returned seven days into the fighting and soon found himself on a bus crammed with newsmen on the way to the Sinai front. After a briefing from Chaim Topol (who starred in the movie version of *Fiddler On the Roof*), he and the other correspondents interviewed soldiers manning anti-aircraft guns and tanks in reserve units. After some casual discussion with the soldiers, the correspondents were shaken up as shells began to zero in. Zach was exhausted on his return but managed to write his first eyewitness account of the October War.

Later, he was the first AP correspondent to enter the city of Suez where the Egyptian Third Army was trapped. He watched the transfer of food and medical supplies across the Suez Canal shortly after the cease-fire. When dwindling finances forced him to leave Israel, he was satisfied that he had accomplished more than he or Wilhelm ever expected. Zach is presently a reporter in St. Petersburg, Florida.

Raphael Pura, who interned with *Newsweek* in Tokyo, found himself not just an instant correspondent but an instant bureau chief. Paul Brinkley-Rogers, the Tokyo correspondent for *Newsweek*, was sent to cover the arrests and military trials in South Korea last summer and Pura was left with the responsibility of the office. Things were quiet until Nixon resigned. New York requested two 2,000-word stories from Tokyo, one on the reaction of the Japanese and another on expectations for the new president’s foreign policy. It took Pura 36 sleepless hours to get the job done. While Pura was recuperating, the wife of South Korean President Park Chung-Hee was assassinated by a Japanese-born gunman, stirring Pura back into activity. He is now back in Tokyo on the *Newsweek* staff, as a paid employee, fulfilling the goal Wilhelm has set for the course. “The hope is that after this professional foreign bureau experience, the students can pick up as stringers or correspondents in important areas of the world which are either devoid of coverage or scantily covered,” Wilhelm said.

Bill Branigan, however, was fortunate enough to go straight from an internship to a paid staff position with the United Press International bureau in Paris. He covered such events as French reaction to the Nixon resignation, a super-secret finance ministers meeting, a Paris drugstore bombing, and the Prix de L’Arc de Triomphe horse race. Branigan has been with UPI ever since.

Wilhelm hopes to eventually lead an entire intern group abroad rather than limiting the program to a select few. As the appended letter from one of the present year’s interns reiterates, the internship is anything but academic preparation for a job in the field. ☺

RRF

From *The Post* (July 10, 1973)

Editor:

I arrived in Beirut late Thursday night—June 26—and trusting my American elitest complex, I mistakenly interpreted the gunfire in the distance as a 21-gun salute. It was during the taxi ride from the airport to downtown Beirut that I realized I had a better chance of getting shot rather than saluted.

Although, as yet, I have not actually been ducking snipers’ bullets—hopefully I won’t have to revise that statement before mailing this—I wouldn’t doubt that I have been within their range on several occasions.

The fighting continues here and it is getting worse. In the past six days over 200 people have been killed and thousands have left the city for the security of the mountains. Businesses and shops throughout the city are closed and today not even a taxi could be found on the streets. I arrived here just in time. Since late Friday the road to the airport has been constantly under fire. Usually the streets are busy during the day. Until Saturday, scattered stores and cafes remained open and many foreigners could be seen among the locals. At night the sounds of bombs and gunshots replace the noises of car horns and voices of people conducting business on the semi-busy streets.

Until today, the fighting in city had been limited to nights. On Friday night, a bomb exploded in an English-owned grocery store barely two blocks away from me. Believe it or not, I’m supposed to be living in the quietest section of the city. But today I don’t think it is quiet anywhere. In this resort city a year ago, anyone who wasn’t taking advantage of the beautiful, but crowded beaches enjoyed their Sunday afternoon shopping or touring. Those that remain in the city today are hiding in their apartments and most don’t venture farther than their balconies. The streets are deserted and I was stopped twice by security forces as I walked to work, two and a half blocks from my room.

The security police—comparable to the national guard in the U.S.—didn’t hassle me too much, mainly because we didn’t understand each other, and secondly because they seemed surprised to see a woman alone. Most women here are either escorted by men or travel with other women. I enjoy my freedom.

Toni Donina
Beirut, Lebanon

*Zach’s quotes are from his article, “Baptism Under Fire,” *The Quill*, May, 1975.

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